

a<sup>2</sup> in the trance, he has seen worn by some departed relative. If he has not yet been in a trance, the design is suggested by a vision of one who does the painting. In making the request the dancer lays his hands upon the head of the leader and says, "My father, I have come to be painted, so that I may see my friends; have pity on me and paint me," the sacred paint being held to sharpen the spiritual vision as well as to be conducive to physical health. The painting consists of elaborate designs in red, yellow, green, and blue upon the face, with a red or yellow line along the parting of the hair. Suns, crescents, stars, crosses, and birds (crows) are the designs in most common use.

#### THE CEREMONY

a<sup>2</sup> The dance commonly begins about the middle of the afternoon or later, after sundown. When it begins in the afternoon, there is always an intermission of an hour or two for supper. The announcement is made by the criers, old men who assume this office apparently by tacit understanding, who go about the camp shouting in a loud voice to the people to prepare for the dance. The preliminary painting and dressing is usually a work of about two hours. When all is ready, the leaders walk out to the dance place, and facing inward, join hands so as to form a small circle. Then, without moving from their places they sing the opening song, according to previous agreement, in a soft undertone. Having sung it through once they raise their voices to their full strength and repeat it, this time slowly circling around in the dance. The step is different from that of most other Indian dances, but very simple, the dancers moving from right to left, following the course of the sun, advancing the left foot and following it with the right, hardly lifting the feet from the ground. For this reason it is called by the Shoshoni the "dragging dance." All the songs are adapted to the simple measure of the dance step. As the song rises and swells the people come singly and in groups from the several tipis, and one after another joins the circle until any number from fifty to five hundred men, women, and children are in the dance. When the circle is small, each song is repeated through a number of circuits. If large, it is repeated only through one circuit, measured by the return of the leaders to the starting point. Each song is started in the same manner, first in an undertone while the singers stand still in their places, and then with full voice as they begin to circle around. At intervals between the songs, more especially after the trances have begun, the dancers unclasp hands and sit down to smoke or talk for a few minutes. At such times the leaders sometimes deliver short addresses or sermons, or relate the recent trance experience of the dancer. In holding each other's hands the dancers usually intertwine the fingers instead of grasping the hand as with us. Only an Indian could keep the blanket in place as they do under such circumstances. Old people hobbling along with sticks, and little children hardly past the toddling period sometimes form a part of the circle, the more vigorous dancers